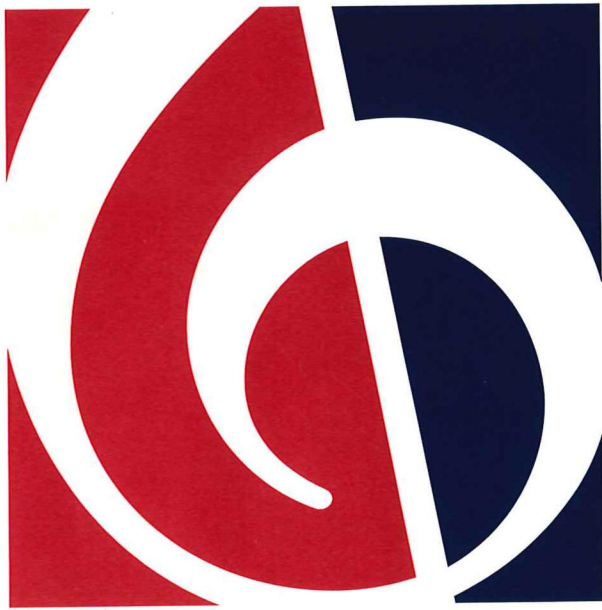


# FACULTY *of* MUSIC



2001–2002

WHERE GREAT MUSIC MEETS GREAT MINDS

Saturday, April 6, 2002, 8 p.m.  
MacMillan Theatre

Choral Music on Campus  
Presents

# Ontario Sings!

## PROGRAMME

UNIVERSITY WOMEN'S CHORUS  
ROBERT COOPER, CONDUCTOR  
MIA BACH, PIANO

Ramona Luengen

Celebremus

Gioacchino Rossini

Dolcissima Maria  
*Kristin Mueller, soprano*

Pablo Casals

Nigra Sum

Franz Schubert

Ständchen  
*Giles Tomkins, baritone*

Paul Halley

The Grey Selchie

MACMILLAN SINGERS  
DARRYL EDWARDS, GUEST CONDUCTOR  
CLAIRE PRESTON, PIANO

Pierre Mercure

Cantate pour une Joie  
Le Crie de Joie  
*Leah Gordon, soprano*

Vincent Persichetti

Celebrations  
2. I Celebrate Myself  
5. Sing Me the Universal  
VII Sing the Body Electric

Johannes Brahms

Der Gang Zum Liebchen Op. 31, no. 3  
Neckerein Op. 31, no. 2

Hall Johnson

Ain't Got Time to Die  
*Michael McBride, tenor*

## INTERMISSION

Presentation of the Distinguished Service Award to  
Professor Emerita Doreen Hall

MACMILLAN SINGERS  
UNIVERSITY WOMEN'S CHORUS  
MASTER CHORALE  
ONTARIO SCHOOL CHOIRS  
DOREEN RAO, CONDUCTOR & ELMER ISELER  
CHAIR IN CONDUCTING

Carl Orff

Carmina Burana

*Lorna MacDonald, soprano; Darryl Edwards, tenor;  
Peter Barnes, baritone; Ralph O'Connor, Trevor Tureski,  
Erin Donovan, John Thompson, Simon Elkin, percussion;  
Joy Lee & Clare Preston, pianos*

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## Programme Notes

by ALEX CARPENTER

### **Carmina Burana**

CARL ORFF

*Born in Munich, July 10, 1895*

*Died in Munich, March 29, 1982*

Perhaps Orff's best known work, *Carmina Burana* is a collection of songs in three "scenes." The songs are "cantiones profanes," or profane songs, whose texts are derived from Medieval texts discovered in a Benedictine monastery in 1803. The manuscripts found included love songs, drinking songs, satires, parodies, and spring songs, written mostly in Latin but with some medieval French and Middle High German text. In 1963, Orff chose twenty three of these songs for *Carmina Burana*, but did not use the original melodies. Instead, he composed his own music, using a mixture of modal and tonal techniques—inspired in part by folk songs—to create a unique, neo-medieval sounding work. Indeed, the songs are harmonically somewhat elusive, and often there is a strong sense of harmonic stasis, which neatly supports the repetitive text. Perhaps the most interesting aspect of these songs is rhythmic:

Orff's music is rhythmically powerful and vivacious, with much use of repeating figures and metrical shifts.

### **Ain't Got Time to Die**

ARR. HALL JOHNSON

*Born in Athens, Georgia, March 12, 1888*

*Died in New York, April 30, 1970*

This black American spiritual reflects, as most spirituals do, a blending of African and European musical traditions, combining deeply personal, expressive religious texts with relatively simple music. The music closely follows the inflections of the text, binding words and music together. This version of "Ain't Got Time to Die" was arranged by choral director and composer Hall Johnson, who led the famous Hall Johnson choir and also arranged countless spirituals for choir and solo voice. In this spiritual we hear an impassioned statement of religious devotion: "Lord, I keep so busy praising my Jesus/...ain't got time to die." The song ends with a forceful and heartfelt warning: "Let me praise Jesus, get out of my way!"



## Celebrations

VINCENT PERSICHELLI

*Born in Philadelphia, June 6, 1915*

*Died in Philadelphia, August 14, 1987*

Composer and pianist Vincent Persichetti is perhaps best known as a composer of instrumental music. His oeuvre includes many works for orchestra and instrumental ensembles, and an especially large amount of piano music. His music draws upon a variety of different styles, from atonality to neo-classicism: this eclecticism makes Persichetti's style difficult to pigeonhole. In the 1950s and 60s—the time of Persichetti's maturation as a composer, according to some—he produced a considerable number of choral works. These include his well-known Winter Cantata, many settings of poems by e.e. cummings, and in 1965, Celebrations, a collection of choral settings of texts by Walt Whitman. Persichetti's choral music of this period is notable for its playfulness, clarity, and polytonal harmony. This music is not particularly difficult, but as commentators have noted, it is refreshingly innocent, with a remarkable "geniality of spirit."

## Neckereien (Op.31, No.2)

### Der Gang Zum Liebchen (Op.31, No.3)

JOHANNES BRAHMS

*Born in Hamburg, May 7, 1833*

*Died in Vienna, April 3, 1897*

These two pieces were composed in 1863 and come from Brahms' Drei Quartette for solo voices and piano. Neckereien, the second piece in the set of three, is a setting of a Moravian poem. It is in the form of a dialogue between a man and a woman. The man speaks of how he will make the woman his, whether she is willing or not. She, as it turns out, is definitely not willing, and says as much. The man begins the poem by telling the woman "Truly my dearest, I'm going a woo-ing." The woman replies to the man, time and again, "I'll never be yours." Brahms' setting is in the form of a musical dialogue, with the bass and tenor voices singing the man's lines, the alto and soprano the woman's. The men's parts are imitative, even quasi-fugal; the women sing homophonically. The two genders trade lines until the final seventeen measures, at which time all four voices are heard together in a polyphonic texture.

Der Gang zum Liebchen, a simple love song,

is a little more straightforward. The text, a Bohemian poem, tells of a man's desire to return to his loved one, who is mourning his absence. Brahms' setting is sensitive to the simple words: uncomplicated four part harmony accompanied by subdued piano arpeggios. The song, while short, nonetheless possesses typical Brahmsian warmth and charm.

## Cantate pour une Joie

### Le Crie de Joie

PIERRE MERCURE

*Born in Montreal, February 21, 1927*

*Died in France, June 26, 1966*

La Crie de Joie, composed in 1955, is the seventh and final section of Mercure's Cantate pour une Joie, scored for soprano solo, mixed voices and orchestra. The theme of the Cantata is man's search for happiness, and in this final piece, happiness has been found at last. The piece opens at a quick tempo, with the soprano soloist singing "A cry of joy has left my mouth..." The soloist sings virtually the entire text alone, finally being joined by the other voices in a quasi-chorale for the last few lines. The text is then sung again by the entire choir, and the spare single vocal line that began the piece gives way to increasingly dense vocal polyphony. The piece builds to a thick, harmonically lush forte conclusion. In the final measures, as the lower voices build the underlying harmonies, the soprano line slowly ascends. As the work finishes, the sopranos sing a high A on the final word, "allegresse"—"elation," emphasizing the rediscovery of joy.

## Nigra Sum

PABLO CASALS

*Born in Vendrell, Catalonia, Dec 29, 1876*

*Died in San Juan, Puerto Rico, Oct 22, 1973*

Casals is best remembered as a cello virtuoso and conductor, and as a human rights activist and outspoken pacifist. He was also a composer, whose oeuvre is small but interesting. His works are not often performed, and very little of his music was published during his lifetime, but his overriding passion and humanity, evident in his performing, are echoed in his compositions and account for their endearing character.

Nigra Sum numbers among Casals' sacred vocal pieces. It was originally composed for two and three boy sopranos. It is a traditional work,



strongly rooted in the 19<sup>th</sup> century. It is most remarkable for its simple sincerity, and it exemplifies many of the best aspects of Casals' sacred vocal music. Casals likely composed *Nigra Sum* with Monserrat in mind, as this was where most of his choral music was first performed.

### **Dolcissima Maria**

**GIOACCHINO ROSSINI**

*Born in Pesaro, Italy, Feb 29, 1792*

*Died in Paris, France, Nov 13, 1868*

Rossini's *Dolcissima Maria* (Mary, our Mother) was composed in 1812. It is a short work for women's chorus, soprano soloist, and

piano accompaniment. It begins with a gentle tutti statement of the text "Maria dolcissima, madre d'amour," supported by delicate staccato broken chords from the piano. The mostly homophonic tutti statements are separated by short passages sung by the soprano soloist, with the piano changing to a solid chordal accompaniment underneath. The tutti, with each return, sings the same text, "Maria dolcissima..." The choir is finally joined by the soprano soloist as the work builds to its powerful forte conclusion: the vocal texture thickens, along with the piano accompaniment, which now supports the full choir with repeated chords and octaves.



## Meet the Artists

**Peter Barnes** is a versatile baritone with a reputation for outstanding performances in opera, oratorio, concert and musical theatre. He graduated from the University of Toronto Opera Division in 1985 and since then has appeared with opera companies and orchestras from coast to coast. His achievements include honours in the "Du Maurier Search for the Stars", the National Bach Aria Competition, the CG Young Performers' Competition and as a cast member of the *Phantom of the Opera*.

One of Canada's leading conductors of choral music, **Robert Cooper** began his career under the tutelage of Helmuth Rilling and Robert Shaw. Artistic Director of Chorus Niagara and the Opera in Concert Chorus, Mr. Cooper has conducted the Toronto Mendelssohn Youth Choir for 22 successful years.

Mr. Cooper also enjoys a distinguished career as a guest conductor and clinician working extensively with many of Canada's leading choral organizations, provincial choral federations and choirs, and he also taught for seven years at the Faculty of Music, University of Toronto. He has had the singular honour to conduct the National Youth Choir of Canada and made his Carnegie Hall debut in 1997 for a Celebration of Canadian Choral Music. Last year he made his debut conducting both Symphony Nova Scotia and The London Symphony as well as conducting at the Newfoundland Festival 500. In October, Mr.

Cooper was in London, England, to adjudicate the International Choral Competition "Let the People Sing." He has also been invited to conduct special choral performances in Stratford, summer 2002, to celebrate the 50th Anniversary of The Stratford Festival.

As well as his work with choirs, Robert Cooper has been involved with the presentation of more than 70 operas and has been a frequent guest conductor with Canadian opera companies including Manitoba Opera, Ottawa's Opera Lyra and Pacific Opera Victoria. Robert Cooper has served as President of both the Ontario Choral Federation and the Association of Canadian Choral Conductors. He is presently a board member of Chorus America. To complete the circle, Mr. Cooper brings fine choral music to all Canada as Executive Producer, Opera and Choral Music, for CBC Radio Two.

Tenor **Darryl Edwards** enjoys a thriving career as an accomplished singer and teacher. He has appeared to critical acclaim in opera, oratorio, and recital in England, Germany, France, Corsica, the United States, and across Canada. His engagements have included Mozart Concert Arias with conductor Charles Dutoit and the Montreal Symphony, Carmina Burana with Hans Graf and the Calgary Philharmonic, Rossini's *Petite Mess Solenne* with Frankfurt Cecilien-Chor, and the title role in Mozart's *Idomeneo* with the Bavarian

Chamber Opera. Among his CBC/SRC broadcasts are: Kodály's *Psalmus Hungaricus* (Calgary Philharmonic), Orff's *Carmina Burana* (Guelph Spring Festival), Brahms' *Liebeslieder Walzer* and *Neue Liebeslieder Walzer* (baie des Chaleurs Festival) as well as Britten's *Serenade* for Tenor, Horn and Strings in the United States.

His notoriety as an adjudicator throughout Canada includes the Eckhardt-Gramatté Competition in Voice, and the Young Canadian Singer's Mozart Competition. Dr. Edwards is a voice coach for the Ontario Youth Choir, and Ontario Governor of the National Association of Teachers of Singing. His students appear regularly with the Canadian Opera Company, as well as in companies throughout Canada and Europe. He teaches students in the undergraduate and graduate performance programs in Voice Studies, and in the University of Toronto Opera Division.

**Heather Erin Eyerly**, conductor of the Master Chorale, graduated from the University of Toronto with a Master's Degree in Performance (Conducting) in 2001 as the first recipient of the Elmer Iseler Canadian National Fellowship in Choral Conducting. A 1994 music education graduate of Stetson University in DeLand, Florida, Miss Eyerly assumed the conducting responsibilities of the Stetson University Apprentice Children's Choir in the fall of 1995. In 1994 Miss Eyerly was a semi-finalist in the American Choral Directors Association South-Division Conducting Competition. She was the Artistic Director of the Daytona Beach Choral Society from 1994 to 1997.

Miss Eyerly was awarded the Artist Teacher Diploma and the Master Teacher Diploma from Doreen Rao's Choral Music Experience Institute for Choral Teacher Education in 1995 and 1999 respectively, and is an associate in the Association for Choral Music Education. Miss Eyerly was the music specialist at George Marks Elementary School in DeLand, Florida from 1995 to 1999. In 1999, Rotary International awarded Miss Eyerly an Academic Ambassadorial Scholarship to attend the University of Toronto.

Currently Miss Eyerly is pursuing a Ph.D. in Music Education at the University of Toronto where she still holds an Elmer Iseler Canadian National Fellowship in Choral Conducting.

Soprano **Lorna MacDonald** enjoys a varied career as singer, voice teacher and Head of Voice Studies at the University of Toronto. Early in her career she was the recipient of many musical awards including prizes from the Metropolitan Opera, Chicago Lyric Opera, Dallas and Fort Worth Opera guilds, NATS, and the National Opera Association. In 1998 she was recognized from among Ontario's university professors with the OCUFA Teaching Award for "teaching excellence and outstanding contributions to university teaching". In April 2000, she was selected as the keynote speaker for the University of Toronto's Status of Women Day, and this year she enjoys the honor of being named the first holder of the Lois Marshall Chair in Voice Studies at the University of Toronto.

Lorna MacDonald has performed a variety of lyric-coloratura roles in both opera and oratorio. Her performances with regional orchestras and festivals have been broadcast by CBC, PBS and NPR. Ms. MacDonald has given the premières of works written by many North American composers, and she delights in performing recitals and chamber music, most notably with pianists Dalton Baldwin, Che Anne Loewen and trumpeter Guy Few. MS. MacDonald has been a featured performer at a wide variety of symposia and series, *Musique de Notre Temps* Choral Festival (Parthenay, France), American Liszt Society, National Festival of Music (Colorado), NATS chapters in Ontario, Texas and New Jersey, as well as clinician and recitalist at the national meeting of the Royal Canadian College of Organists (2001). This year she gave master classes in Germany and the US in addition to judging for the Metropolitan Opera National Council auditions, and music festivals in Canada.

Lorna maintains strong ties with her birthplace in Cape Breton, Nova Scotia. She is a graduate of Dalhousie University and the New England Conservatory of Music with post-graduate work in the U.S. and Europe. The esteemed singers Eleanor Steber and Elena Nikolaidi were among her major singing teachers. In 1994 she was appointed Associate Professor and Head of Voice Studies at the Faculty of Music, University of Toronto where she teaches voice, vocal chamber music, voice pedagogy and advanced performance studies.



**Doreen Rao** holds the University of Toronto Elmer Iseler Chair in Conducting. As Director of Choral Programs, Dr. Rao currently conducts the MacMillan Singers and the MacMillan Chamber Singers, and oversees the University Women's Chorus, and the Master Chorale. A member of both the Faculty of Music Performance and Music Education Divisions, Rao also teaches graduate and undergraduate courses in conducting and choral music education. As part of her ten-year choral outreach programs in the schools, Rao directed and advised an extensive professional development and research program in partnership with the North York, Toronto, and Etobicoke regions.

Educated in the United States, Rao was awarded both the M.Mus. and Ph.D. from Northwestern University. She has served as assistant conductor of the Chicago Symphony Chorus under the direction of Margaret Hillis, her teacher and mentor. She has also served as Music Director and Conductor of the celebrated Glen Ellyn Children's Chorus, who performed regularly with the St. Louis Symphony Orchestra under the direction of Leonard Slatkin and as invited guests of the Oregon Bach Festival for performances with Helmuth Rilling.

Rao's innovative Sing with the Symphony school concerts were introduced by the Toronto Symphony Orchestra during their 1994-95 season to actively involve student and family audiences in listening as performers. In past seasons Rao conducted similar programs with the Regina Symphony and North York Symphony Orchestras on their regular subscription series. For Newfoundland's First International Festival 500, Rao conducted the

world premiere of Gary Kulesha's Crossings with the Windsor and Newfoundland Symphony Orchestras and festival choirs.

Drawing on her performance experience, teaching expertise, and research efforts Doreen Rao's Choral Music Experience concept of music performance as music education serves as the theoretical foundation of her influential publications including her choral textbooks and her extensive choral music series which she advises and edits for Boosey & Hawkes. Dedicated to the art of choral singing and the future of music education, Doreen Rao founded the CME Institute for Choral Teacher Education, an international professional development and research center for teachers, conductors, scholars, and composers.

The University of Toronto Faculty of Music is poised to embrace and sustain a leading role in Canada's world class choral tradition through the establishment of an international **Centre for Advanced Studies in Choral Music**. A nexus for artistic and educational collaborations that connects student singers and conductors with their community, collegiate and professional colleagues, the Centre develops innovative programs with its roster of guest artists, including internationally acclaimed choral conductors Sir David Willcocks and Helmuth Rilling in conducting master classes, educational outreach program *Ontario Sings!* bringing high school choirs to perform with the university choirs, and hosting the Elmer Iseler Singers as our professional choir-in-residence. The Centre is grateful to the Heinrichs Foundation for its generous support.





## MacMillan Singers

Doreen Rao, Director & Elmer Iseler Chair in Conducting

### SOPRANO

Laura Albino  
Lisa DiMaria  
Amy Doddington  
Leah Gordon  
Sarah Ormerod  
Meghan Roberts  
Kelly Tipler  
Michelle Westberg  
Esther Yoo

### ALTO

Catherin Carew  
Aoife Donnelly  
Andrea Kryski  
Ianjai Mounsey  
Erin Morgan  
Jennifer Petch  
Rachel Rensink  
Paola Scalisi

### TENOR

Kevin Bieman  
Ryan Harper  
Richard Iannello  
Iain MacPherson  
Michael McBride  
Will Stokes  
Jordan Travis

### BASS

Michael Adair  
Joseph Angelo  
Ashiq Aziz-Aly  
James Baldwin\*  
James Edwards  
Stephen Hegedus  
Philip Holmes  
Paul Mayer  
Paul Newman  
Stephen Smith

## University Women's Chorus

Robert Cooper, Conductor

### SOPRANO I

Meghan Fleet  
Lindsay Isaac  
Dorcas Tin-Wan Ko  
Chloe Hunter  
Jadelyn Ong  
Natalie Rogerson  
Brandi Sidoryk

### SOPRANO II

Ji-Eun Choi  
Juliet Hess\*  
Fawn Kuo  
Hsin-Yi Kitty Liu  
Natalie Mak  
Myrtle Millares  
Michelle Minke  
Stephanie Moore  
Kristin Mueller  
Jessica Robinson  
Soo-Hee Shin

### ALTO

Rebecca Bruno  
Jenny Chun  
Cheryl Chung  
Andrea Czarnecki  
Carolyn Duerksen  
Jenny Ching-Yee Kwok  
Daisy Ce-Mun Leung

Michelle Ma  
Jennifer Matys  
Meghan Rawlings  
Charlene St. Aubin  
Jacqueline Seo  
Jade Pui Wan  
Jenny Wong

## Master Chorale

Heather Eyerly, Conductor

### SOPRANO

Raylin Barnsdale  
Jenny Battista  
Julia Forge  
Farah Hack  
Andrea Kitney  
Sharon Lai  
Laura Meynard  
Anastasia Olynky  
Christine Suh  
Kritin Wilkes  
Irene Wong  
Marya Woyiwada  
Margarita Ziminia

### ALTO

Yasmin Amiri  
Claire Arthur  
Cathy Boyd  
Kristin Graholt  
Ji-Hye Kim  
Hye-Won Cecilia Lee  
Deborah Lee  
Donna Lee  
Nicole Momongan  
Nozumi Nakayama  
Cho-Ping Shannon Ng  
Maria Pikoula  
Hau-Ki Katie Tam  
Zein Zabaneh

### TENOR

Chris Chan  
George Ohki

### BASS

Mark Andrews  
Philip Carmichael  
Raymond George  
Ezequiel S. Barrera  
Gimeno  
Kevin Lau\*  
James Libbey  
David Peaker

Gavin Quinn  
Conrad Rygiel  
Ben Seyler  
Richard Silva  
Ben Smith  
Jan Tegtmeyer  
Daniel Tsang

Fred Perruzza  
*Director of Operations,  
MacMillan Theatre*

George Milenov  
*Technical Assistant*

\*Manager

# Ontario School Choirs

Centre Wellington Ensemble  
Centre Wellington District High School  
Upper Grand District School Board, Fergus  
Conductor: Kelly Janzen

Chantelle Archer  
Virginia Bates  
Mikhaila Beven  
Nick Brown

Crystal Chilvers  
Jenna Ecclestone  
Emily Farquharson  
Eric Hopkins

Leanne Iravani  
Kelly Janzen  
Matthew Janzen  
Vanessa Kostic

Amy Maitland  
Christine Sealey  
Kelsi Schneider  
Amanda Whitelaw  
Bill Zinck

Chamber Choir  
Rosedale Heights School of the Arts  
Toronto District School Board, Rosedale Heights  
Conductor: Charles Kipper

Michelle Barbieri  
Monica Bettson  
Lucy Bock  
Rosemary Brett  
Olivia Brown  
Gemma Butler

Anna Charouk  
Theana Dalton  
Vicky Dobbs  
Courtenay Hammond  
Nafisa Hasan  
Daniel Howe  
Yuvraj Joshi

Bianca Jump  
Hannah Krapivinsky  
Hilary Lee  
Sonia Lindner  
Ashley McLean  
Beth Minor  
Tatiana Podoplelova

Elizabeth Robinson  
Vanessa Samuel  
Stephanie Siddall  
Vanessa Taylor  
Chloe Watkinson  
Chloe Wyman

Lord Roberts Junior Choir  
Lord Roberts Junior Public School  
Toronto District School Board, Toronto  
Conductor: James Pinhorn

Yanique Anderson  
Mithila Arasaratnam  
Aisha Barrett  
Jennifer Bon  
Christine Brown  
Megan Brownlee  
Garry Chan  
Alex Chheun  
Seana Chin  
Allison Cooper  
Brian Cresswell  
Sarah Creswell

Cameal Dominic  
Alejandro Frangini  
Maria Garavillos  
Vyshnee Giritharan  
Emily Guan  
Daniel Hughes  
Asmahan Hussein  
Nevada Illandiraiyan  
Sabrina James  
Niruba Jegatheeswaran  
Colleen Johnston  
Randi Kellachan

Tracy Khan  
Meera Hugadas  
Dajan Kumarasamy  
Alysia Manojlovic  
Sean Moursalien  
Georgina Mpampanis  
Olga Mpampanis  
Nilou Nikou  
Nitharshan Nithianantham  
Gloria Rogers  
Candace Ryles  
Gowthami Sampath

Vineeth Sampath  
Bajamanan Selvachandran  
Amrin Shiras  
Suthen Sivanesarajah  
Mahisha Sritharan  
Noeline Subramaniam  
Ashley Tyrrell  
Claudia Voicu  
Simone Wedderburn  
Karen Wu  
Brian Yee

MacKenzie Singers  
Alexander MacKenzie High School  
York Region District School Board, Richmond Hill  
Conductor: Cher Alexander

Shadi Behpour  
Cheryl Bowen  
Galina Bromberg  
Jill Caron  
Melanie Cheng  
Hilary Coleman  
Lonna Davis  
Marlowe Drago  
Lana Fruitman  
Beth-Anne Hume

Jonathan Ichelson  
Laura Jermacans  
Wendy Koo  
SunHee Koong  
Sveta Krylova  
Shirly Laserson  
Vian Lau  
Sarah Lazar  
Amy Levy  
Emily McCulloch

Laura McTavish  
Azvina Mehta  
Nida Merchant  
Bianca Neumann-Causi  
Johanna Niemela  
Jenna Ritchie  
Haamed Saberi  
Irina Savina  
Shanice Sharpe  
Lisa Simpson

Danielle Stein  
Elizabeth Stenson  
Shanda Suggitt  
Elicia Szeler  
Mehran Taherzadeh  
Lauren Teixeira  
Jennifer Townsend  
Lindsay Traves  
Lynn Wagner  
Emily Walters

**Moira Secondary School Choir**  
**Moira Secondary School**  
**Hastings and Prince Edward County Board of Education, Belleville**  
**Conductor: Moira Forrester**

Mary Ainsworth  
 Sam Bouabane  
 Jennifer Connor

Moira Forrester  
 Steve Forrester  
 Doug Grayson

Harold Hildebrant  
 Owen Lewis  
 Christine Menjivar

Bethany Nussey  
 Elaine Tam  
 Gillian Tom

**Northern Chorale**  
**North Addington Education Centre**  
**Limestone District School Board, Cloyne**  
**Conductor: Ian Adams**

Kate Adams  
 Andrew Cory

Charity Garey  
 Tabitha Garey

Andrea Jones  
 Melissa Nowell

Tabitha Swaffield

**North Park Singers**  
**North Park Secondary School**  
**Peel District School Board, Brampton**  
**Conductor: Melissa Locke**

Maryanne Farrow  
 Kamaali Kaur

Ashley Mannara  
 Lauren Marshall

Jen Mehw  
 Vanessa Thompson

**P.C.V.S. Senior Vocal Class**  
**Peterborough Collegiate and Vocational School**  
**Kawartha Pine Ridge District School Board, Peterborough**  
**Conductor: Christine van der Bank**

Joseph Baldassarra  
 Carl Christensen  
 Lauren Elliott

Kayleigh Fisher  
 Sarah Iles  
 Elishia Jonkers

Alison McLaren  
 Katie Suhr

Kelly Woodley  
 Kristen Young

**R.S. McLaughlin C.V.I.**  
**R. S. McLaughlin C.V.I. Concert Choir**  
**Durham District School Board, Oshawa**  
**Conductor: Cathy Rostkowski**

**SOPRANO**  
 Naomi Barrettara  
 Sarah-Ann Bornstein  
 Sarah Chartren  
 Jill Edmunds  
 Sara Francey  
 Rachel Grills  
 Amber Harrison  
 Jessica Harvey

Maxine Johnson  
 Bevyne Kumar  
 Jennifer Loyola  
 Lauren McFarlane  
 Floria Nica  
 Sandra Prevalus  
 Harmony Reade  
 Kandi Smedley

**ALTO**  
 Michelle Haw  
 Rian Johnson  
 Jenna MacKintosh  
 Amber McCabe  
 Pamela Ruby  
 Cassie Scott  
 Elektra Simms  
 Lindsey Thompson  
 Erica Underwood

**TENOR**  
 Paul Charuk  
 Jeffrey Cottam  
 Stephen Konopacki  
 Samuel Lee  
 Gabriel Lee  
**BASS**  
 Mike Deguzman  
 Chris Myers  
 Ben Oakes  
 Josh Oakes

**St. Aloysius Gonzaga Choir**  
**St. Aloysius Gonzaga Catholic High School**  
**Peel Catholic District School Board, Mississauga**  
**Conductor: Vic Frasson**

**SOPRANO**  
 Tea Bonjekovic  
 Gloria Chan  
 Noelle Morris

Meena May Salem  
 Jennifer Tremblay  
 Heather Van Seggelen  
**ALTO**  
 Kim Bishop  
 Chantel Costa  
 Patricia Hizo-Abes

Amanda Pogue  
 Alida Sahadat  
 Sanja Tiblas



Vocal Class  
West Hill Chamber Choir  
\*West Hill Secondary School  
Bluewater District School Board, Owen Sound  
Conductor: Henrietta Blom

Jessie Anderson  
\*Roger Baan  
Ashley Barfoot  
\*Erin Barwell  
Caleigh Belden  
\*Kit Boulter  
Julianne Cassidy  
Ashley Cole  
\*Michelle Devries  
Dani Dickinson  
\*Noelle Drimmie

\*Shauna Fenton  
Greg Galoska  
Melissa Hambly  
\*Laura Hay  
Natalie Irving  
Meagan Jackman  
Kent Johnston  
\*Amanda Lang  
\*Jean Lee  
Michelle MacDonnell  
Terri MacLeod

Michael Martin  
Cecilia McKibbin  
\*Brodie Miller  
Roxie-Lee Mole  
Bethany Morrison  
Sarah Munroe  
\*Stephanie Mussleman  
\*Sebastian Ostertag  
\*Amy Parsons  
\*Trevor Parsons  
\*Kate Ronnenberg

\*Lynn Sandink  
Amanda Sheasby  
\*Carolyn Snowdon  
\*Kaitlyn Taylor  
\*Curtis Thomson  
Sarah Turner  
Jessica Van Rossum  
\*Nathan Vazeau  
Rachael Webb  
\*Melanie Zehr-Holst

WCCA Singers  
Windsor Centre for the Creative Arts  
Greater Essex District School Board, Windsor  
Conductor: Elspeth Maynard

Darcy Bryan  
Chadai Cassidy-Boulos  
Dayna Cornwall  
Katie Deane

Erin Dowdell  
Naomi Eberhard  
Michelle Gallagher  
Leah Harder

Tom Harding  
Brianna Jentzel  
Jillian Leblanc  
Stephanie Mihajlovic

Lauren Quinn  
Arielle Reisch  
Solveig Voelker  
April Woloszyn

Woburn Concert Choir  
Woburn Collegiate Institute  
Toronto District School Board, Toronto  
Conductor: Laura Houghton

Peter Allilomis  
Caelan Beatty  
Strahan Ceatty  
Stephanie Chan  
Jacky Cheung  
Matthew Cheung  
Victoria Chin  
Danielle D'Ornellas  
Alyson Findlay  
John Forstall  
Valerie Griffin  
Lacey Hall  
Leanne Hoshino

Patrick Ignacio  
Gemini  
Kanagasundram  
Sobika  
Kanagasundram  
Rachel Keeling  
Jennifer Lam  
Enoch Lee  
Barbara Li  
Ashley Lintott  
Benita Lutz  
Carey Meingarten  
Diana Miller

Priscilla Morehouse  
Spencer Overton  
Hiral Patel  
Antonette Pettit  
Terrence Pettit  
Ryan Philipp  
Janelle Ramnarine  
Shane Ravindranathan  
Andrew Rosselet  
Chris Segall  
Ted Simmons  
Melissa Sookra  
Garthiga Srivikumar

Lianne Tripp  
Rahul Trivedi  
Thadcha  
Vivekananthan  
John Wilbiks  
Stella Woo  
Dong-yi Xiao  
Clair Yang  
Amy Yu  
Kashayar Zayyani  
Sophie Zhang  
Jing Zhu

Elaine Mason, Co-ordinator, Ontario Sings  
Ella Wong, concert co-ordinator

## Texts and Translations

Pierre Mercure

Le Cri de Joie (A Cry of Joy)

A cry of joy has escaped from my body  
Everywhere I look are people dancing  
Among the columns inverted  
My cry of joy moves on ahead of me  
I shall follow its call  
Its light will fill my path with glory  
And all of its commands I shall obey  
The young man has departed beyond the sea  
Bearing with him the sheaves of gladiolus blooms  
And his cry is one of gladness

Johannes Brahms

Neckerelen (Flirtation), Op. 31, no. 2

My darling, Dear, I do mean to woo,  
I'll make you my wife, you'll be my own.  
You will be my darling wife, indeed you will be,  
Even though you may not want to be mine own.

I'll turn into a dove with feathers so white,  
Away I will fly, fly away in the woods,  
A maid not yet your wife, a maid not yet thine,  
not for a moment thine.

I have a little pistol, a gun that shoots so true,  
I'll shoot me the dove, the dove in the woods,  
I will down her in the woods.

I'll turn into a small fish, a little fish of gold,  
Away I will leap through the water so clear.

But I have a small net, that catches fish well,  
I'll catch me a goldfish, my fish in the wave.

I'll become a rabbit so fleet and so fast,  
and run far into the fields.  
A maid not yet your wife, a maid not yet thine,  
not for a moment thine.

I have a small hound with scent keen and fine,  
who'll catch me the rabbit in fields far away.  
You will be my darling wife, indeed you will be,  
Even though you may not want to be mine own.

Johannes Brahms

Der Gang zum Liebchen (Journey to my love), Op. 31, no. 3

The moonlight is shining and I should be riding,  
my sweetheart to see, how lovely is she?  
Alas, she's despairing, lamenting, bewailing  
that never again in our lives shall we meet again.  
The moonlight is fading, I know she is waiting,  
I hasten so no one will steal her away.  
Oh sweetheart, no sighing, my love is undying,  
And no one will ever come take you away,  
For I am riding your way.



Carl Orff

# CARMINA BURANA

Cantiones Profanae Cantoribus et Choris Cantandae  
Comitantibus Instrumentis atque Imaginibus Magicis

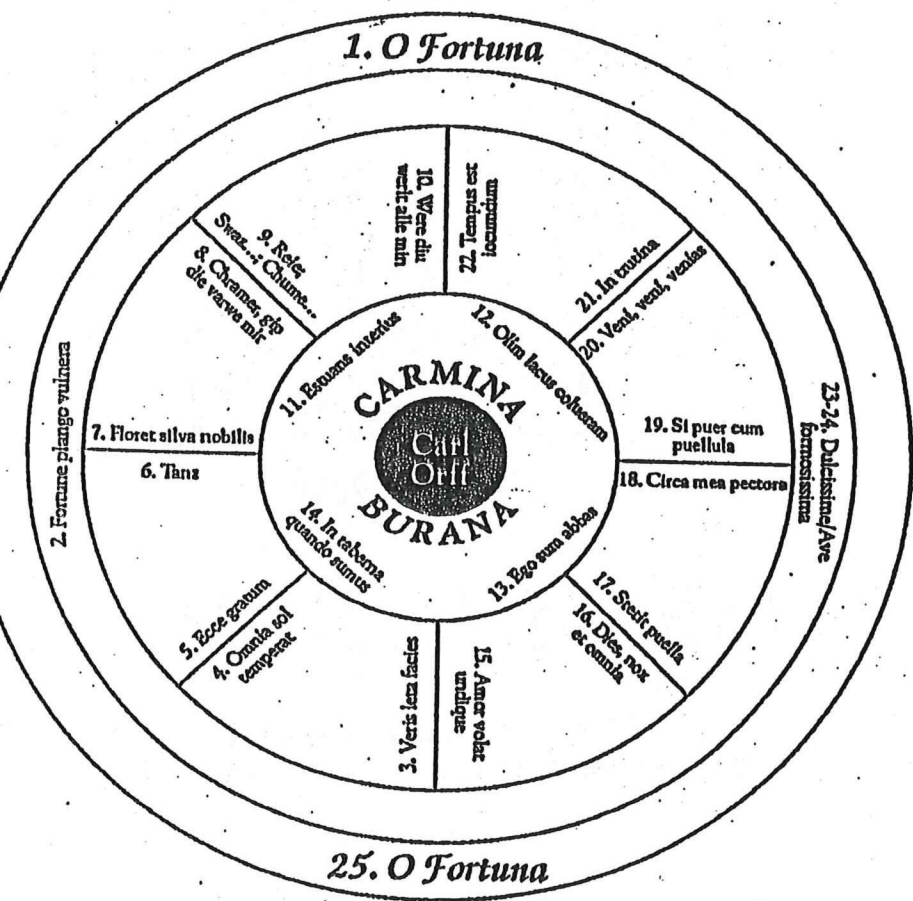
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Secular Songs for Soloists and Choruses  
Accompanied by Instruments and Magical Images

Translated by

Daniel J. Taylor  
Hiram A. Jones Professor and Chair of Classics  
Lawrence University





## Fortuna Imperatrix Mundi

1. O Fortuna  
O Fortuna,  
velut luna  
statu variabilis,  
semper crescis  
aut decrescis;  
vita detestabilis  
nunc obdurat  
et tunc curat  
ludo mentis aciem;  
egestatem,  
potestatem  
dissolvit ut glaciem.

Sors immanis  
et inanis,  
rota tu volubilis,  
status malus,  
vana salus  
semper dissolubilis,  
obumbrata  
et velata  
michi quoque niteris;  
nunc per ludum  
dorsum nudum  
fero tui sceleris.

Sors salutis  
et virtutis  
michi nunc contraria;  
est affectus  
et defectus  
semper in angaria.  
hac in hora  
sine mora  
corde pulsum tangite;  
quod per sortem  
sternit fortem,  
mecum omnes plangite!

## Fortune Rules the World

1. O Fortuna  
O Fortuna  
Like the moon  
Always changing  
Ever waxing  
Ever waning.  
Life is agony  
Up and down  
All around  
Just a joke  
Poverty,  
prosperity  
both go up in smoke.

O Destiny  
Like an immense  
Senseless wheel of fortune  
Constantly in motion,  
You promise wealth  
But destroy health  
Sneaking up in the dark  
Face covered for a lark  
Life really is a farce  
So I await your next attack  
Upon my tender  
naked back.

O Fate, dread Fate,  
Salvation and courage  
Are no longer mine  
Affection and defection  
Always alternate.  
So let us pluck the chord  
Without a moment's delay  
For with a single throw  
Lady Luck has laid me low  
A brave and faithful Goliard.  
O weep with me,  
all of ye.

2. *Fortune Plango Vulnere*  
Fortune plango vulnere  
stillantibus ocellis,  
quod sua michi munera  
subtrahit rebellis.  
verum est, quod legitur  
fronte capillata,  
sed plerumque sequitur  
occasio calvata.

In Fortune solio  
sederam elatus,  
prosperitatis vario  
flore coronatus;  
quiscuid enim florum  
felix et beatus,  
nunc a summo corru  
gloria privatus.

Fortune rota volvitur:  
descendo minoratus;  
alter in altum tollitur;  
nimis exaltatus  
rex sedet in vertice —  
caveat ruinam!  
nam sub axe legimus  
Hecubam reginam.

## I. *Primo Vere*

- Veris Leta Facies  
Veris leta facies  
mundo propinatur,  
hiemalis acies  
victa iam fugatur;  
in vestitu vario  
Flora principatur,  
nemorum dulcisono  
que cantu celebratur.

Flore fusus gremio  
Phebus novo more  
risum dat, hoc vario  
iam stipatur flore  
Zephyrus nectareo  
spirans in odore;  
certatim pro bravo  
curramus in amore.

2. *Lamenting Fortune's Wounds*  
As tears flow down my cheeks  
I weep over Fortune's blows  
That rebel now retracts  
The gifts she once bestowed.  
What they say in that old cliché  
May well work to our sorrow  
But it's surely the bald truth:  
Hair today, gone tomorrow.

Once on Fortune's throne  
I sat elated  
Gladly wore a crown at that  
With flowers deftly plaited  
Happy, with blessings profuse  
Not a worry in the world  
Now I'm just another loser  
Deprived of glory.

The wheel of Fortune circles round  
I fall dishonored to the ground  
Someone else is raised on high  
And sits exalted in the sky  
But let him read and let him heed  
The bitter warning of Homer's story:  
Somewhere under the axle there  
Lies Hecuba, the former Queen of Troy.

## *Spring Arrives*

3. *Spring's Joyous Appearance*  
The lovely face of spring  
Has enlivened everything  
Winter's icy fingers  
Cease their tingling.  
Arrayed in flowing gown  
Flora reigns anew  
While birds trill their praise  
Of her comely, winsome ways.

Apollo laughs and whiles away the hours  
Surrounded by his lover's flowers  
Stretched out on Flora's breast  
He smiles and sighs to his content.  
The west wind gently wafts  
Flora's fragrant nectar down  
Inviting us from up above  
To explore the delights of love.



Cytharizat cantico  
dulcis Philomena,  
flore rident vario  
prata iam serena,  
salit cetus avium  
silve per amena,  
chorus promit virginum  
iam gaudia millena.

4. **Omnia Sol Temperat**  
Omnia sol temperat  
purus et subtilis,  
novo mundo reserat  
faciem Aprilis,  
ad amorem properat  
animus herilis,  
et iocundis imperat  
deus puerilis.

Rerum tanta novitas  
in solemnī vere  
et veris auctoritas  
iubet nos gaudere;  
vias prebet solitas,  
et in tuo vere  
fides est et probitas  
tuum retinere.

Ama me fideliter!  
fidem meam nota  
de corde totaliter  
et ex mente tota,  
sum presentialiter  
absens in remota.  
quisquis amat taliter,  
volvitur in rota.

5. **Ecce Gratum**  
Ecce gratum  
et optatum  
ver reducit gaudia.  
purpuratum  
flore pratum,  
sol serenat omnia.  
iam iam cedant tristitia!  
estas redit,  
nunc recedit  
hyemis sevitia.

So sweetly trills the nightingale  
From her perch upon the swale  
That peaceful meadows join in laughter  
Promising love and joy ever after.  
Birds throughout the forest  
Join the song in concert  
And now the virgins' choir resounds  
Singing of love that knows no bounds.

4. **Suns Rise and Set**  
As glorious old Sol progresses  
Pure and subtle through the sky  
His gentle warmth refreshes  
April May June and July  
But a man's mind soon digresses  
To where love's pleasures lie  
To lengthy kisses and caresses  
Which only Cupid can supply.

The freshness of a springtime day  
Revives its annual message  
Urging us to rejoice  
And renew our vows  
For it seems to solemnly say  
That in matters of the heart  
Faith and constancy are the rule  
Not "Gather ye rosebuds while ye may."

That's how it is with me and you  
Our love is tried and true  
Right from the very beginning  
Your love inflamed my heart  
Yet now my absence tests our resolve  
For love prospers only in proximity.  
Whoever says, "With such love I can deal,"  
Has never been turned on Fortune's wheel.

5. **Behold the Spring**  
Ah, spring, welcome and  
long awaited  
Returns with  
all her pleasures  
The meadow,  
now that winter's abated,  
Yields its verdant treasures  
Summer comes and  
winter goes  
So away with all our woes.

Iam liquescit  
et decrescit  
grando, nix et cetera;  
bruma fugit  
et iam sugit  
ver estatis ubera;  
illi mens est misera,  
qui nec vivit,  
nec lascivit  
sub estatis dextera.

Gloriantur  
et letantur  
in melle dulcedinis  
qui conantur  
ut utantur  
premio Cupidinis;  
simus jussu Cypridis  
gloriantes  
et letantes  
pares esse Paridis.

## Uf Dem Anger

### 6. Tanz

7. Floret Silva Nobilis  
Floret silva nobilis  
floribus et foliis.  
ubi est antiquus  
meus amicus?  
hinc equitavit,  
eia, quis me amabit?

Floret silva undique.  
nach mime gesellen ist mir we.  
Gruonet der walt allenthalben,  
wa ist min geselle also lange?  
der ist geriten hinnen,  
owi, wer sol mich minnen?

Snow and ice  
now liquefy  
Into gently flowing rivulets  
To winter we say good-bye  
As spring sucks  
summer's tits  
But a horny man's life  
is living hell  
If he can't lust  
under summer's spell..

They revel in the  
sweetness of love  
With their one and only  
turtledove  
Who see in his or her eyes  
The prospect of Cupid's prize  
Venus bids us love  
a girl or boy  
Just like Paris and  
Helen of Troy.

## Outside on the Green

### 6. Just a Dance

7. The Forest Primeval  
The noble forest scenery  
Is alive with greenery  
But my lover from the year gone by  
Has ridden off I know not why  
He's forsaken his right to woo  
And so I'll love I know not who.

The forest blooms so cheery  
But, god, my soul is weary  
The woods are green and gay  
But my lover's gone away  
Who'll love me now I know not yet  
But it won't be he, on that I'll bet.

8. Chramer, Gip Die Varve Mir  
Chramer, gip die varve mir,  
die min wengel roete,  
damit ich die jungen man  
an ir dank der minnenliebe noete.

Seht mich an,  
jungen man!  
lat mich tu gevallen!  
Minner, tugentliche man,  
minneclliche frouwent  
minne ruot in hoch gemuot  
unde lat iuch in hohen  
eren schouwen.

Seht mich an,  
jungen man!  
lat mich tu gevallen!  
Wol dir, werlt, das du bist  
also freudenrichel  
ich wil dir sin undertan  
durch din liebe immer sicherliche.

Seht mich an,  
jungen man!  
lat mich tu gevallen!

9. Rele; Swaz Hie Gat Umbe;  
Chume, Chum Geselle Min  
Swaz hie gat umbe,  
daz sint allez megede,  
die wellent an man  
alle disen sumer gan.

Chume, chum geselle min,  
ih enbite harte din,  
ih enbite harte din,  
chume, chum geselle min.

Suzer rosenvarwer munt,  
chum unde mache mich gesunt,  
chum unde mache mich gesunt,  
suzer rosenvarwer munt.

Swaz hie gat umbe,  
daz sint allez megede,  
die wellent an man  
alle disen sumer gan.

10. Were Diu Werlt Alle Min  
Were diu werlt alle min  
von dem mere unzē an den Rin,  
des wolt ih mih darben,  
daz diu chünegin von Engellant  
lege an minen arment!

8. High and Wry  
Red for my lips, rouge for my cheeks  
For within the very week  
I'm sure to get with all my charms  
A man within my loving arms.

Look at me  
young man.

And catch me if you can.  
Love one another till you're content  
So says the eleventh commandment  
Love ennobles one and all  
If we but answer  
to its call.

Look at me  
young man

And catch me if you can.  
The world is rich in treasures  
Including all love's pleasures  
I'll count it satisfaction  
If I get lots of action.

Look at me  
young man  
And catch me if you can.

9. More Dancing and Singing

Young girls circling ev'rywhere  
But not a man anywhere  
So hand in hand they'll sing their song  
Without a man all summer long.

Oh come on now, it's you I love  
No more teasing  
Time for pleasing  
Oh come on now, it's you I love.

With your honied lips and rosy hues  
You're so thrilling  
I'm so willing  
Such charms, desires, how can we lose?

Young girls circling ev'rywhere  
Young men following anywhere  
Arm in arm they sing their song  
Ready for love all summer long.

10. I wish I wish  
If all the world were mine  
From ocean to the Rhine,  
I'd give it all up if  
I could but entwine  
With Eleanor of Aquitaine.



## II. In Taberna

11. Estuans Interius  
Estuans interius  
ira vehementi  
in amaritudine  
loquor mee menti;  
factus de materia,  
cuius elementi,  
similis sum folio,  
de quo ludunt venti.

Cum sit enim proprium  
viro sapient  
supra petram ponere  
sedem fundamenti,  
stultus ego comparor  
fluvio labenti  
sub eodem tramite  
nunquam permanenti.

Feror ego veluti  
sine nauta navis,  
ut per vias aeris  
vaga fertur avis;  
non me tenent vincula,  
non me tenet clavis,  
quero mihi similes  
et adiungor pravis.

Mihi cordis gravitas  
res videtur gravis;  
locus est amabilis  
dulcorque favis;  
quicquid Venus imperat,  
labor est suavis,  
que nunquam in cordibus  
habitat ignavis.

Via lata gradior  
more iuventutis,  
inplicor et vitis  
immemor virtutis,  
voluptatis avidus  
magis quam salutis,  
mortuus in anima  
curam gero cutis.

12. Olim Lacus Colueram  
Olim lacus colueram  
olim pulcher extiteram  
dum cignus ego fueram.  
Miser, miser!  
modo niger  
et ustus fortiter!

## Inside the Tavern

11. An Archpoet's *Cri du Cœur*  
I'm boiling and  
seething inside  
My bitterness I cannot hide  
Ashes to ashes and  
dust to dust  
I'll talk to myself if I must  
I'm simply a *Wanderkind*  
Tossed about by the wind.

When a wise man's really in a lurch  
He returns to the teachings of the Church  
On a rock he builds his home  
Just as Peter did in Rome  
But I'm a stupid fool  
Who follows not the golden rule  
Wherever wandering rivers run  
That's where I seek my fortune and fun.

It doesn't matter if I fail  
I'm like a ship without a sail  
Or maybe I'm a bird on the wing  
Not caring about a damned thing  
No jail can hold me  
Locks just challenge me  
I'll never be saved  
For I'm one of the depraved.

Nonetheless I'm held fast  
By warm memories of the past  
Women and girls I've had in my time  
And I'm all for a jest or a rhyme  
But I guess it's Venus whom I most entreat  
For whatever she bids is always so sweet  
And if with me she chooses to dwell  
You can be sure I'll never tell.

The road to hell is made for me  
A rake and rambler I'll always be  
No matter what the vice  
I'm sure to think it nice  
I'm more inclined to damnation  
Than to any form of salvation  
And through thick and thin  
I'll think only of my skin.

12. Swan Song  
Once in lakes I made my home.  
Once in beauty I did roam  
That was back when I was a swan and white  
But I'm the entrée for dinner tonight.  
Let me tell you it's the shits  
When you're roasting on the spits.

Oirat, regirat garcifer,  
me rogus urit fortiter,  
proprinat me nunc dapifer.  
Miser, miser!  
modo niger  
et ustus fortiter!

Nunc in scutella faceo  
et volitare nequeo,  
dentes frendentes video.  
Miser, miser!  
modo niger  
et ustus fortiter!

13. **Ego Sum Abbas**  
Ego sum abbas Cucanlensis  
et consilium meum  
est cum bibulis  
et in secta Decii voluntas  
mea est  
et qui mane me quesierit in taberna  
post vesperam nudus  
egredietur,  
et sic denudatus veste  
clamabit:  
Wafna, wafnal  
quid fecisti sors turpissima?  
nostre vite gaudia  
abstulisti omnia!

14. **In Taberna Quando Sumus**  
In taberna  
quando sumus,  
non curamus  
quid sit humus,  
sed ad ludum  
properamus,  
cul semper insudamus.  
quid agatur in taberna  
ubi nummus est plinerna,  
hoc est opus ut queratur;  
si quid loquar,  
audiatur.

Quidam ludunt,  
quidam bibunt,  
quidam indiscrete vivunt.  
sed in ludo qui morantur,  
ex his quidam denudantur,  
quidam ibi vestiuntur,  
quidam sacculi  
induuntur.  
ibi nullus timet  
mortem,  
sed pro Baccho  
mittunt sortem.

The walter turns the culinary cable  
And cooks me black as any sable  
Then presents me to the table.  
Let me tell you it's the shifts  
When you're roasting on the spits.

Now it's on the platter that I lie  
Wings burnt to a crisp, unable to fly,  
The diners sink their teeth into my thigh.  
Let me tell you it's the shifts  
When you've been roasted on the spits.

13. **The Abbot's Bad Habits**  
I wear the habit because I'm an abbot  
That's my name but drinking's  
my game  
I'm a rambler a gambler  
a midnight toker  
And I'm the best at five card poker  
Meet me after matins and  
I'll deal'em low  
Meet me after vespers and  
I'll deal'em high  
Either way it's out the door you'll go  
Either way you'll be forced to cry:  
Wafna, wafnal  
O wretched fate, what have you done?  
All my life's joys have cut and run.

14. **The Tavern's Treats**  
When we're in the tavern  
gambling and drinking  
Sweating over the dice and  
buying another round  
There's absolutely not a single one  
of us thinking  
About what happens after death and under  
ground.  
So listen and you will hear  
What goes on in the bar  
When we drink our beer  
And care not who we are.

Drinking and gambling are the nightly games  
And wenching almost always lays its claims.  
Gamblers are born to lose  
With or without the booze  
First of all their money goes  
Then they're down to their clothes  
Right after that they don a sack  
And try to sneak out the back  
But at least in the tavern there's  
no room for Hades  
Only for Bacchus, knucklebones,  
and lovely ladies.

Primo

pro nummata vini,  
ex hac bibunt libertini,  
semel bibunt pro captivis,  
post hec bibunt ter pro vivis,  
quater pro Christianis cunctis,  
quinque pro fidelibus  
defunctis,  
sexies pro sororibus vantis,  
septies pro militibus silvantis.

Octies pro fratribus perversis,  
nonies pro monachis dispersis,  
decies pro navigantibus,  
undecies pro discordantibus,  
duodecies pro penitentibus,  
tredecies pro iter  
agentibus.  
tam pro papa quam  
pro rege  
bibunt omnes sine lege.

Bibit hera, bibit herus,  
bibit miles, bibit clerus,  
bibit ille, bibit illa,  
bibit servus cum ancilla,  
bibit velox, bibit piger,  
bibit albus, bibit niger,  
bibit constans, bibit vagus,  
bibit rudis, bibit magus.

Bibit pauper et egrotus,  
bibit exul et ignotus,  
bibit puer, bibit canus,  
bibit presul et decanus,  
bibit soror, bibit frater,  
bibit anus, bibit mater,  
bibit ista, bibit ille,  
bibunt centum, bibunt mille.

Parum sexcente nummate  
durant cum immoderate  
bibunt omnes sine meta  
quamvis bibant mente leta.  
sic nos rodunt omnes gentes,  
et sic erimus egentes;  
qui nos rodunt confundantur  
et cum iustis non scribantur.

First the dice decide

who pays for the bartender's call  
And the initial round's for us,  
libertines one and all

Next we drink to those who are guilty as hell  
And then it's a toast to the healthy and well  
We bless the Christians on the fourth round  
The fifth's for brothers dead and under ground  
Another for sisters religious  
A seventh for soldiers prodigious.

The eighth is for friars perverse  
The ninth for monks dispersed  
The tenth for sailors  
Eleventh for wallers  
The twelfth is for those in a repentant mode  
Thirteenth for those  
who travel the open road  
We'll drink to the Pope,  
we'll drink to the King  
We'll drink to damned near anything.

Mistress and master drink  
Soldier and cleric drink  
He drinks, she drinks  
The barman drinks, the barmaid drinks  
Lively and lazy alike drink  
White and black together drink  
The regular drinks, the wanderer drinks  
The witless wonder drinks, the learned  
professor drinks.

The poor and the sick drink  
Exiles and foreigners drink  
The minor drinks, the retiree drinks  
The bishop drinks, the deacon drinks  
Sisters and brothers drink  
Old maids and mothers drink  
She drinks, he drinks  
There are a hundred, no, a thousand drinks.

The cost may be our condemnation  
But we'll never drink in moderation  
We drink and carouse without a care  
Making sure we get our share  
The prudes are there and quick to criticize  
We're awful sinners in their righteous eyes  
But there's nothing in the good book to tell  
Which of us will go to hell.



### III. Cour d'Amours

15. Amor Volat Undique  
Amor volat undique  
captus est libidine.  
Iuvenes, Iuencule  
conIunguntur merito.  
Siqua sine socio,  
caret omni gaudio,  
tenet noctis infima  
sub intimo  
cordis in custodia:  
fit res amarissima.

16. Dies, Nox Et Omnia  
Dies, nox et omnia  
mihi sunt contraria,  
virginum colloquia  
me fay planszer,  
oy suvenz susprer,  
plu me fay tener.

O sodales, ludite,  
vos qui scitis dicite,  
michi mesto parcite,  
grand ey dolor,  
attamen consulite  
per voster honur.

Tua pulchra facies  
me fay planszer milies,  
pectus habens glacies;  
a remender  
statim vivus fierem  
per un baser.

17. Stetit Puella  
Stetit puella  
rufa tunica;  
si quis eam tetigit,  
tunica crepuit.  
Eia.

Stetit puella,  
tamquam rosula,  
facie splenduit,  
os eius floruit.  
Eia.

### The Course of Love

15. Love Flies Everywhere  
Love is as ubiquitous  
As it is libidinous  
Young men and women embrace as one  
So as not to miss out on all the fun.  
But if there be a lass without a mate  
Then bitter is her lonely fate  
For nights are long and dreams  
are deep  
With nothing to do in bed  
but sleep.

16. Night and Day  
Throughout the night I toss and turn  
All day long I constantly yearn  
It's impossible to sleep  
For all I do is weep  
Even the sound of virgins' voices  
Echoes only existential choices.

My friends, you think it all a game  
Those who know say the same  
But what I need is some relief  
From this all-consuming grief  
Just give me your advice  
So I can make it on my own.

Her lovely face begets my fears  
Makes me shed a thousand tears  
But her heart is made of ice  
And that's what makes me groan  
Yet I would surely think it bliss  
Were I to get one little kiss.

17. Girl in Red  
There stands a girl  
Attired in red  
If her he tries to hustle  
The dress will surely rustle.  
Eia!

There stands a girl  
Attired in red  
Face of splendor  
Lips so tender.  
Eia!

18. Circa Mea Pectora  
Circa mea pectora  
multa sunt suspiria  
de tua pulchritudine  
que me ledunt misere.

Manda liet,  
manda liet,  
min geselle  
chumet niet.

Tui lucent oculi  
sicut solis radii,  
sicut splendor fulguris  
lucem donat tenebris.

Manda liet,  
manda liet,  
min geselle  
chumet niet.

Vellet deus, vellent dii,  
quod mente proposui:  
ut eius virginea  
reserassem vincula.

Manda liet,  
manda liet,  
min geselle  
chumet niet.

19. Si Puer Cum Puellula  
Si puer cum puellula  
moraretur in  
cellula,  
felix coniunctio.  
Amore suscescente,  
pariter e medio  
propulso procul tedio,  
fit ludus ineffabilis  
membris, lacertis, labiis.

20. Veni, Veni, Venias  
Veni, veni, venias,  
ne me mori facias,  
hyrca, hyrca, nazaza,  
trillirivos...

Pulchra tibi facies,  
oculorum acies,  
capillorum series,  
o quam clara species!

Rosa rubicundior,  
lilio candidior,  
omnibus formosior,  
semper in te glorior!

18. Hope Springs Eternal  
My muscular chest is dying  
From an overdose of sighing  
For your unrivalled beauty  
Translates into misery for me.

Manda liet  
Manda liet  
My love's  
not coming yet.

I would compare your eyes' gaze  
To the splendor of the sun's rays  
To the luster of the moon at night  
That renders even shadows light.

Manda liet  
Manda liet  
My love's

not coming yet.

May God grant, may gods allow  
Consummation of my vow  
That I may soon have an opportunity  
To unlock the bonds of your virginity,

Manda liet  
Manda liet  
My love's  
not coming yet.

19. Ecstasy  
When a guy and a gal get it on in the sack  
It matters not to you or me  
who's on their back  
Passion increases as innocence decreases  
But their thrusting and lusting never ceases  
They know their loving is less than conjugal  
Yet they know the joys of sex are mutual  
Tongues and lips and bodies kiss  
This, oh this I know is bliss.

20. A Come On  
Come, come, please come  
Don't make me succumb  
Hyrca, hyrca, nazaza  
Trillirivos...

Your face, your glance, your hair  
Are beautiful beyond compare  
What a vision of loveliness  
you are!

Redder and more passionate than a rose  
Whiter and purer than the snows  
More sensual than all the rest  
It's you I'll always love the best.

21. In Trutina

In trutina mentis dubia  
fluctuant contraria:  
lascivus amor et pudicitia.  
sed eligo quod video,  
collum iugo  
prebeo,  
ad iugum tamen  
suave transeo.

22. Tempus Est Iocundum

Tempus est iocundum,  
o virgines,  
modo congaudete  
vos iuvenes.

Oh — oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor  
est, quo pereo.

Mea me confortat  
promissio,  
mea me deportat  
negatio.

Oh — oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor  
est, quo pereo.

Tempore brumali  
vir patiens,  
animo vernali  
lasciviens.

Oh — oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor  
est, quo pereo.

Mea mecum ludit  
virginitas,  
mea me detrudit  
simplicitas.

Oh — oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor  
est, quo pereo.

21. A Balancing Act

Two grave doubts, opposites in kind,  
Balance on the scales of my mind:  
Delicious lascivious lustful love  
And chastity.  
But I choose what I see  
And offer myself to you  
Gone is all the indecision  
Ever so sweet my submission.

22. Primed for Play

Men and maidens  
one and all  
Join together  
in the hall.

Oh oh oh  
It's starting again  
I'm in love  
with a virgin  
My heart is on fire  
I die from desire.

Honesty yearns  
for a yes.

Modesty require  
a no.

Oh oh oh  
It's starting again  
I'm in love  
with a virgin  
My heart is on fire  
I die from desire.

In winter men are  
mischievous  
In spring they get  
lascivious.

Oh oh oh  
It's starting again  
I'm in love  
with a virgin  
My heart is on fire  
I die from desire.

Virginity  
may be amusing  
But my innocence  
is confusing.

Oh oh oh  
It's starting again  
I'm in love  
with a virgin  
My heart is on fire  
I die from desire.



Veni, domicella,  
cum gaudio,  
veni, veni, pulchra,  
iam pereo.

Oh — oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor  
est, quo pereo.

23. Dulcissime  
Dulcissime,  
totam tibi subdo mel

### *Blanziflor et Helena*

24. Ave Formosissima  
Ave formosissima,  
gemma pretiosa,  
ave decus virginum,  
virgo gloriosa,  
ave mundi luminar,  
ave mundi rosa,  
Blanziflor et Helena,

Venus generosa.

### *Fortuna Imperatrix Mundi*

25. O Fortuna  
O Fortuna,  
velut luna  
statu variabilis,  
semper crescis  
aut decrescis;  
vita detestabilis  
nunc obdurat  
et tunc curat  
ludo mentis aciem;  
egestatem,  
potestatem  
dissolvit ut glaciem.

Come my darling  
all in joy  
Come my beauty  
to your boy.  
Oh oh oh  
It's starting again  
I'm in love  
with a virgin  
My heart is on fire  
I die from desire.

23. Dulcet  
O my darling sweet, sweetest of the sweet  
I give myself to you, body and soul complete.

### *Past and Present*

24. Ave Amore  
Hail to thee most lovely  
Hail to thee precious jewel  
Once the glory of virgins  
Now the pride of womanhood  
Hail to thee, o worldly light  
Hail to thee, o rosy sight  
Once Blanziflor and Helen  
were loved by night  
But you're a Venus, my goddess of delight.

### *Fortune Rules the World*

25. O Fortuna  
O Fortuna  
Like the moon  
Always changing  
Ever waxing  
Ever waning.  
Life is agony  
Up and down  
All around  
Just a joke  
Poverty,  
prosperity  
both go up in smoke.

Sors immanis  
et inanis,  
rota tu volubilis,  
status malus,  
vana salus  
semper dissolubilis,  
obumbrata  
et velata  
michi quoque niteris;  
nunc per ludum  
dorsum nudum  
fero tui sceleris.

Sors salutis  
et virtutis  
michi nunc contraria;  
est affectus  
et defectus  
semper in angaria.  
hac in hora  
sine mora  
corde pulsum tangite;  
quod per sortem  
sternit fortem,  
mecum omnes plangite!

O Destiny  
Like an Immense  
Senseless wheel of fortune  
Constantly in motion,  
You promise wealth  
But destroy health  
Sneaking up in the dark  
Face covered for a lark  
Life really is a farce  
So I await your next attack  
Upon my tender  
naked back.

O Fate, dread Fate,  
Salvation and courage  
Are no longer mine  
Affection and defection  
Always alternate.  
So let us pluck the chord  
Without a moment's delay  
For with a single throw  
Lady Luck has laid me low  
A brave and faithful Goliard.  
O weep with me,  
all of ye.

# HONOURING *Doreen Hall*

In 1954, armed with a scholarship arranged by former Dean Arnold Walter, Doreen Hall became the first foreign student to study with Carl Orff and Gunild Keetman in Germany and Salzburg. Upon her return she established children's classes at the Royal Conservatory of Music and, with Arnold Walter, prepared the first English adaptation of Orff and Keetman's "Schulwerk". She joined the faculty at the Faculty of Music in 1956, and in 1957 she founded the Orff summer course at the Royal Conservatory, a course that continues to this day. Many of the leaders in the teaching profession came to Toronto to study in those early years. Doreen Hall was tireless in her efforts to promote the Orff approach, lecturing, giving workshops and teaching throughout North America. The approach spread quickly, becoming a foundation for many school curricula and community programmes. In 1962, as the Faculty of Music was preparing to move into its new home, the Edward Johnson Building, she organized the first international Orff conference. Carl Orff and Gunild Keetman came to teach. The Faculty of Music has the distinction of being the only place in North America where Orff himself taught. Through the efforts of Doreen Hall and her many students, Toronto has continued to be a key center for the study of the Orff approach. Prof. Hall continued on the faculty at U of T, and at the Royal Conservatory until her retirement in 1986. Her legacy continues at U of T in the form of the Doreen Hall Scholarship, established in 1986, to be awarded to music education students who show promise in continuing the work to which she dedicated her life.

Doreen Hall's role in the music education of millions of children has been recognized worldwide through awards and distinctions. Tonight the Music Education Division at the University of Toronto is honoured to award the first annual "Distinguished Service Award" to Professor Doreen Hall for her leadership, vision, and dedication to the field of Music Education.

*To commemorate the 40th anniversary of Carl Orff's residency at the University of Toronto, we are pleased to accept donations towards the Doreen Hall Scholarship. This Scholarship was established in 1986 by Carl Orff Canada in honour of Professor Hall to assist students preparing for careers in music education, particularly with children.*

*For more information and to make a donation, please call 416-946-3580.*



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The Faculty of Music is committed to providing a stimulating environment in which its outstanding resources may support not only instruction of the highest quality but also the creation of new knowledge about all aspects of music. Since May 1, 1995, numerous academic priorities funded through the Campaign for the Faculty of Music have provided the means for our pursuit of this goal. We would like to thank all who have made significant contributions to our Campaign – generous donors, tireless volunteers and longtime supporters.

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*As of January 21, 2002*

For more information on the Campaign for the Faculty of Music, *Friends of the Faculty of Music* or to become a Dean's Committee volunteer, please contact Marilyn Brown in the Office of Development and Alumni Relations at 416-946-3145 or [friends.music@utoronto.ca](mailto:friends.music@utoronto.ca).



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